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ABSTRACT

This handbook outlines learning strategies in language arts for children in kindergarten to third grade learning English as a second language (ESL). They are designed for the Whole Language or Natural Approach. Although reading and writing are the key language components emphasized, listening, speaking, drama, and visual arts activities have been included. The key strategies highlighted are dictation, literature in language learning, process writing, themes, and evaluation. An introductory section gives an overview of the method and the strategies used. A section on the organization of strategies into a classroom timetable follows. Separate sections outline activities using the different strategies, and for each activity, general information and implications for ESL students are presented. Lists of trade and professional references are appended. (MSE)

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# Whole Language Strategies for ESL Students

Gail Heald-Taylor

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# Whole Language Strategies for ESL Students

Gail Heald-Taylor

LANGUAGE AND LITERACY SERIES

*General Editors*

Jim Cummins
Sharon Lapkin
Merrill Swain

**OISE Press**

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The many children learning English as a second language provided the inspiration and purpose for this book. We have caught from them a glimpse of their unique heritage, witnessed their struggle with a new culture, and gained many insights about literacy acquisition as we observed how they grappled with learning a new language. I wish to thank specifically Mohammed, Melinda, Rebecca, Ephriam, Jesse, Melvin, Linh, and Bi for allowing the use of their pictures, oral language samples, and writings.

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# *Foreword*

Discussions on "language across the curriculum" have become commonplace among educators since the publication of the Bullock Report *A Language for Life* (London, HMSO, 1975) in 1975. The central argument of the Bullock Report — that the teaching of language should be integrated with all aspects of the school curriculum — is now widely accepted, and many teachers, principals, and administrators are currently working to develop and implement school language policies.

However, the phenomenon of language, which seems relatively straightforward when we take it for granted and just use it, becomes enormously complex when we begin to analyse it in depth and probe the relationships between what are generally regarded as its component parts, that is, listening, speaking, reading, and writing. For example, most educators assume that a good basis in "oral language" is necessary for successful initial reading; yet research findings on this issue are not entirely consistent, some showing strong relationships between reading and oral language skills, while others find only weak relationships. The reason for this, of course, is that the term "oral language" can encompass a bewildering array of different skills whose interrelationships are anything but clear. For example, how is the grammatical accuracy of speech related to appropriateness of use in different contexts, or range of vocabulary related to fluency?

The relationships between reading and writing are no more clear that those between "oral language" and reading, with educational theorists and researchers proposing several different views. While the four broad language skills are obviously interrelated in some ways, there are other ways in which they are clearly independent; for example, knowing how to speak does not guarantee that a child will be successful in acquiring reading and writing skills. What this implies for educators is that without a clear conception of the nature of "language proficiency," and the ways in which its component parts are related to each other, it becomes extremely difficult to formulate a coherent policy on how language should be integrated with other aspects of the curriculum.

Issues related to language and literacy become ever murkier when we add concerns about second-language acquisition and first-language maintenance

among both children from linguistic minorities as well as those from the majority language group. As a result of considerable research during the past two decades we can be reasonably confident about some educational generalizations in regard to second-language programs. For example, we know that French immersion programs are considerably more effective in promoting French skills than traditional French-as-a-second-language programs. However, when we probe beneath the surface of these research studies, we are faced with the same issues that remain largely unresolved in first-language pedagogy. For example, the question of how long it takes an immigrant child to learn English, which has obvious policy implications both for the provision of ESL services and for psychological assessment, depends upon what we mean by "learning English." Understanding *why* immersion programs succeed in developing second-language skills so much more rapidly than traditional second-language programs involves understanding the nature of language and how it is acquired in first-language contexts.

The aim of the present series is to assist educators (including parents) to explore these issues concerning the nature and development of language and literacy. We hope not only to provide information in a straightforward and accessible form, but also to stimulate ideas and discussion about how the information or "facts" are related to each other and how they can be explained. In other words, we hope to stimulate the process of developing and refining theory because "facts" become relevant for both policy and practice only when they are integrated within a coherent theoretical framework.

All educational policy and practice is based on theory. Often, however, these theories are implicit, or are based on assumptions whose validity is questionable. One of the reasons for this is that researchers publish their findings in scholarly journals in a language that can often be understood only by other researchers. Practitioners are therefore largely excluded from access to these findings. Consequently, and appropriately, they base their practice on assumptions and intuitions derived from experience. However, implicit theories or assumptions unsupported by data are usually not sufficient to persuade others that changes in policy or practice are desirable. Information that can be generalized is required. Such information can serve either to confirm assumptions and intuitions or alternatively to cause them to be questioned.

Thus, we hope that the present series of monographs will contribute to the generation of new theoretical ideas and practical applications in the general areas of language and literacy. Although each monograph is devoted to a specific issue, we anticipate that collectively they will help define the dimensions of language and literacy in both bilingual and monolingual contexts.

Jim Cummins
Sharon Lapkin
Merrill Swain
*Series Editors*

# Whole Language Philosophy

The Whole Language Approach, commonly referred to as the Natural Approach, is a developmental language model based on the premise that youngsters acquire language (speaking, reading, and writing) as naturally as they learn to walk and talk, when they are invited to engage in self-motivating activities that are stimulating, interesting, social, meaning-based, purposeful, interractive, and most of all enjoyable. This approach is based on current research in language acquisition (Smith, 1971; Chomsky, 1972; K. S. Goodman, 1972, 1974, 1977; Clay, 1977; Krashen, 1977, 1978; Graves, 1978; Holdaway, 1979; Y. Goodman, 1980; Terrell, 1985).

Yetta Goodman says:

> Language development is natural whether written or oral. It develops in a social setting because of the human need to communicate and interact with significant others in the culture. It develops in response to the creative, active participation of the individual trying to understand and make sense out of the world in which he or she is growing. Language is functional because it has immediate and significant bearing on the life of the developing organism.
>
> (Goodman, 1980: 4)

## Holistic Learning

Current researchers have demonstrated that pre-schoolers learn language holistically because of the social interactions they experience in their homes and communities. They experience the complexity and inter-relationships of language from birth as they hear, see, and observe its use, and begin to communicate themselves through their babbles, gestures, talk, role plays, story retellings, pictures, and scribbles. This literary growth is enhanced when parents talk with their children, answer

their questions, engage in discussions, read stories together, record the youngsters' narrations, and write lists, notes, and letters to each other.

Goodman (1977) claims that from birth children are immersed in a sea of language which they receive through all their senses and infants continually sort out and categorize all the language they receive in their attempts to seek meaning. Preschool children therefore can experience simultaneously the integration of the language components — listening, speaking, reading, and writing — and learn how language interrelates as they use it in functional situations to receive or communicate meaning.

Doake further states that:

> . . . preschool children are able to direct, regulate and monitor their own learning to read strategies just as they do in learning to talk and walk. Given the opportunity, they will begin to manage their own learning in highly sophisticated and creative ways, just as they do in learning to speak their language.
>
> (Doake, 1979: 2)

The Whole Language Approach applies this holistic theory to teaching methods for the classroom teacher. Language is learned holistically in the classroom when children experience and use language. Teachers provide holistic learning situations when they create an environment which invites youngsters to participate naturally in the various experiences with language: they read literature to the children and invite them to read along in unison; children hear numerous stories at the listening centre, at story time, or with a volunteer; language is used holistically when children engage in conversations at the block, sand, water, or construction centres; children dictate complete stories for their dictation booklet, model, or painting; writing is also holistically demonstrated by the teacher through the recording of individual dictation and group language experience charts, or when children engage in communicating thoughts and messages using their own pictures, marks, scribble, invented and conventional spellings.

Holistic instruction requires extensive knowledge in language development, observation, recognition of developmental stages, facilitation strategies such as conferencing, and a sense of timing to ensure that instruction is based on individual needs of students.

Evaluation is conducted through observation of language growth by documenting actual behaviors of children as they engage in various language situations talking, sharing, discussing with peers; reading real literature, and communicating messages using their own symbols both invented and conventional.

## Benefits to ESL Learners

The Whole Language Approach benefits the ESL learner because:

- youngsters can participate in all language activities regardless of their

level of proficiency in English.

- mixed ability groups can learn together.
- learning strategies are child-centred, causing youngsters to continually experience and use language to think and to seek meaning.
- development in oral language, reading, and writing are totally integrated and grow simultaneously.
- rate of growth is completely individual.
- the student uses his/her developing English in the reading and writing process right from the start.
- students learn to speak, read, and write by being engaged in the process.
- Whole Language processes facilitate growth in both first and second languages.

# Whole Language Strategies

# Overview

## Purpose of Handbook

This handbook outlines quality learning strategies in language arts for primary youngsters, kindergarten to third grade, learning English as a second language. Although reading and writing are the key language components emphasized, listening, speaking, drama, and visual arts activities have also been included.

The key strategies highlighted are dictation, literature in language learning, process writing, themes, and evaluation.

## Dictated Stories

Group and personal dictation supports growth in oral language, reading, and writing. Initially, chart stories may be created by the teacher paraphrasing a shared experience, but gradually as students begin to talk they gain control of these group compositions. Students are also encouraged to dictate accounts of personal experiences as soon as oral language emerges. These stories are hand printed by the teacher in the presence of the child exactly as the story is told. The resulting story provides the teacher with valuable insights on the developing language of the youngsters.

In the dictation process students actively participate in the natural integration of speaking, reading, and writing: they are involved in composing the message; they witness their oral compositions being recorded into symbols; they hear their story read back to them; they observe the conventions of English print, its visual characteristics, the spaces between the words and the directional flow of the text; they read along in unison with the teacher; and they participate in the editing and publishing of their favorite pieces. Specific dictation strategies outlined in the handbook are:

- teacher-composed charts (p. 9)
- group charts (p. 10)
- picture charts (p. 11)

- student composed charts (p. 11)
- individual dictated sentences (p. 12)
- sentence structure through literature (p. 16)
- individual dictated stories (p. 18)
- dictated stories and oral language development (p. 20)
- dictated stories and reading (p. 27)
- publishing dictation (p. 28)
- dictation in first language (p. 29)

## Literature Strategies

The use of quality literature in language instruction gives students learning English as a second language opportunities to appreciate English in meaningful contexts, to hear the rhythm and intonation of the language, to become familiar with the syntactical structures while gradually gaining an understanding of the text. Literature also provides models for oral language development as youngsters listen to literature selections and participate in choral speaking and dramatization. Such activities also support emergent reading and writing development by making students familiar with English print characteristics, the left to right direction of text, and awareness and appreciation of books. Reading, writing, and speaking are further enhanced when students are involved in choral reading, making predictable literature selections into big books, and creating new stories through dictation or personal writing. The literature strategies emphasized in this book are:

- choral speaking (p. 30)
- read aloud process (p. 35)
- big books (p. 37)
- shared reading process (p. 40)
- literature and story writing (p. 42)
- listening to literature (p. 43)
- listening to first language literature (p. 45)

## Process Writing

ESL youngsters can begin to write even before they are proficient readers, hand writers, or spellers, if they are encouraged to convey their messages symbolically through drama, dictations, paintings, invented symbols, and spellings. In this process the message is more important than hand writing, spelling, grammar, or conventions of capitalization and punctuation. However, students become aware of these subskills in the dictation process and in the various literature activities, and skills are further addressed in individual or small group conference interviews. As new knowledge is acquired, it is transferred into the written compositions enabling the teacher to: observe the developmental transitions of invented marks to conventional letters; see approximate spellings grow

toward accuracy; and note use of spacing, directional movement of print, capitalization, and punctuation. All aspects of writing (composition, handwriting, spelling, grammar, and usage) are further developed in the revising-editing process that students work through in order to share some of their compositions with their classmates. Process writing will be described under these topics:

- process writing (p. 46)
- writing development of one ESL child (p. 50)
- conferencing (p. 55)

## Themes

Theme topics naturally integrate the language strategies outlined in this handbook by providing a focus for participating in real experiences, choosing the literature selections, and for stimulating topics in dictation and writing. Many theme experiences can occur right in the classroom but students will also benefit from excursions into the community such as the corner store, fire hall, library, or community park. The theme sample developed in this booklet is Pets (p. 58).

## Evaluation

Observation is the key strategy used for evaluating student progress in the Whole Language Approach. Teachers are encouraged to become keen observers of student behavior while the youngsters actively participate in the various language processes. Language growth can be documented on anecdotal record sheets and checklists that monitor the literacy progress individuals make over time. Since meaning is stressed rather than rote learning, it is important that teachers value each youngster's attempt to communicate even though it may be grammatically inaccurate, since "getting the meaning across" is more important than accuracy for early second language learners.

Teachers are cautioned not to use these language observations to judge the cognitive development of a child who is learning English as a second language since in most cases the child would demonstrate better cognitive skills through first language expression. The use of standardized language achievement tests are also discouraged for ESL youngsters because they were designed for students learning English as a first language, and Cummins (1984) claims that it takes approximately two years for immigrant children in Canada to acquire conversational skills in English, but can take up to seven years to bridge the academic grade norms. Standardized tests, therefore, if used too early, can erroneously penalize the child learning English as a second language.

Some sample language behaviors (speaking, reading, and writing) included in the ESL Language Behavior Inventory (p. 63) will support teachers in developing their observational skills.

# Organization of Whole Language Strategies

## Timetabling

Timetabling will often depend on the numbers of students and time for language arts. The timetable below is based on a language arts time of eighty minutes or more per day.

**Daily Timetable**

| | |
|---|---|
| 15 – 20 | Theme Experience |
| 15 – 20 | Literature Activity |
| 40 min. | Interpretive Activities<br>Writing Dictation |

**Weekly Timetable**

This weekly timetable is useful for teachers who see students on a withdrawal basis for one half an hour each day.

<table>
<tr><th>Time</th><th>Day 1</th><th>Day 2</th><th>Day 3</th><th>Day 4</th><th>Day 5</th></tr>
<tr><td rowspan="2">30 min.</td><td rowspan="2">Theme Experience</td><td>Literature Activity</td><td colspan="2">Interpretive Activities</td><td rowspan="2">Writing</td></tr>
<tr><td colspan="3">Dictation and Independent Reading</td></tr>
</table>

Some typical activities teachers may consider within these time blocks are as followings:

**Group Theme Experience: Food**

- walk to market
- tasting food
- buying food
- cooking a dish
- sorting food
- eating the meal

**Literature Activities**

- singing songs
- listening to stories
- movement
- literature
- choral speaking
- action songs
- big book making
- pattern literature
- drama
- shared reading
- independent reading

**Interpretive Activities**

*Manipulative*

- creative art
- puppetry
- painting
- modelling
- murals
- crayon resist
- construction (lego, blocks)
- cut and paste
- flannel boards
- mobiles, diaramas

*Movement*

- drama
- movement
- music
- dance

*Speaking*

- talking
- telling
- discussion
- describing
- labelling
- debating
- sharing

**Dictation**

- group charts
- labelling
- personal dictation
- sentence dictation

**Process Writing**

- personal dictation
- picture labelling
- literature dictation
- independent writing (using marks, scribble, invented spellings)

# Dictated Stories

**A dictated story is an oral account of a real or imagined experience composed collaboratively by a group or individual. In the presence of the child/ren the story is handwritten by the teacher onto a chart, acetate, or into a personal dictation booklet. The two main types of dictation are collaborative chart stories composed by a small group and individual dictation created completely by a single child. Youngsters learning English as a second language benefit from both types. In the beginning youngsters who speak little or no English will make limited oral contributions to the stories, necessitating the teacher to do much of the composing or paraphrasing. Gradually, however, as oral language develops, the students take more and more ownership for the composition and move confidently from collaborative dictation to individual dictation.**

## Teacher-Composed Chart Stories

### General

**Teacher-made chart stories may be necessary if none of the students can speak English. You may want to write a letter to the students to tell them what you will be doing for the day or develop a chart story to record the events of a week. The teacher may also develop charts that paraphrase the students' intended messages.**

### Implications for ESL Students

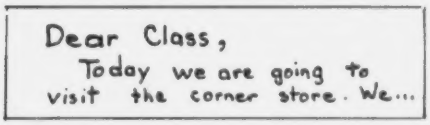
Teacher-composed chart stories are beneficial to ESL students because:

- the writing process is modelled for them
- students are introduced to new language structures
- new writing formats can be presented (letters, listings, poetry....)
- chart stories provide opportunities for ESL students to begin to

compose as their oral language develops
- chart story writing helps ESL youngsters learn from each other
- ESL students see how letters are formed and the direction of print, which may be different from their first language

## Teacher Chart Stories

**Below are some samples of teacher-written chart stories.**



- **Student involvement:** While teacher-composed stories support the emergent speaker, it is important that students become involved in the composing process as soon as possible.

# Group Charts

## General

- **Structural Text: Sometimes the teacher may structure the language on the chart so that the children can begin to participate in the composing even though their oral language is only beginning to develop.**

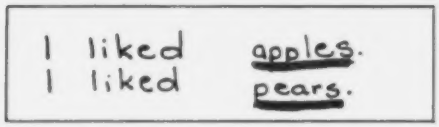
**Cloze:Their ideas can also be used to complete sentence patterns.**

### Implications for ESL Students

**Structural text:** After a discussion about the fruits they enjoyed eating, have them suggest words for a list.

**Cloze:** The students complete the sentence on the chart.

I liked *apples*
I liked *pears*




# Picture Charts

**Picture charts help the children make visual relationships.**

# Student-Composed Charts

## General

**As soon as youngsters begin to speak, use their developing language in the group charts. After they have shared an experience or heard a story, for example, encourage them to tell about it while you print the story onto a chart. These stories may contain inaccurate language.**

**Incorrect Modelling:** **The frequent objection to writing exactly what students say is that the teachers are reinforcing poor English, but I believe that we are reinforcing the contribution of the students' ideas rather than form, thus showing the youngsters that**

## Implications for ESL Students

**Print the exact text:** Print exactly what each child offers using the child's own ideas and language forms. After you print the phrase or sentence, read it back and ask, "Is that what you wanted to say? Did I get it right?" Make adjustments until you have captured the author's intention.

**Corrections:** More advanced ESL students may want to edit an incorrect form. Always ask the original author for permission before making any changes, thus leaving the decision with the author.

we value their language efforts which gives them confidence to use the language they have internalized thus far.

**Identify Language Development:** These chart stories help you to identify the oral language development of the students, pinpoint specific needs, and assist in developing strategies to support growth in particular conventions.

# *Individual Dictated Sentences*

## General

- **Dictated Sentences** are sentences that individual students dictate and are recorded by an adult onto strips of heavy paper (24" or 45 cm) long.

- **Value:** The sentence strip can be used to further develop oral language, fine motor control, help students observe the formation of the English alphabet, make students aware of words and spaces, develop early reading, and model beginning writing patterns.

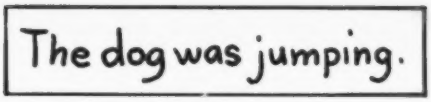
- **Origin of Sentences:** Ideally the sentences are composed by the students, but they can also come from pattern literature.

- **Sentence Strip Process:** The teacher prints the sentence in bold marker onto a strip (24" by 3" or 60 cm by 7 cm).

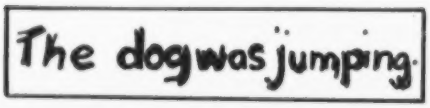
## Implications for ESL Students

- **Dictated Sentences:** Dictated sentences are especially useful for ESL instruction because the length of text is small, and they can be used to reinforce oral sentence patterns important in oral language development.

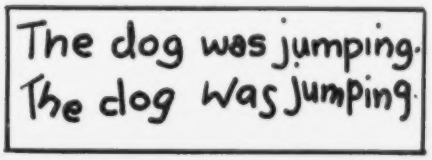
- **Origin of Sentences:** The ESL teacher may initiate the sentences for the non-speaking youngsters, but gradually the students should be invited to create their own as soon as they are able.



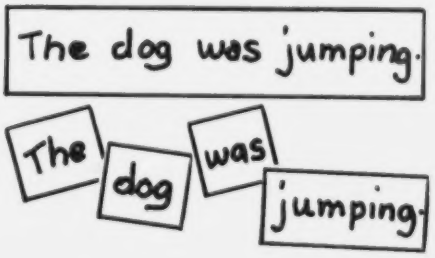

- **Read:** Read the sentence back *to* the student pointing to each word. Then read the strip in unison together.
- **Student Reads:** The student reads the strip. Encourage word pointing as the sentence is read.
- **Overcopy:** The student copies over the text with a crayon, pencil, or colored marker.




- **Undercopy:** Once a student is able to copy over the text with dexterity, have him/her copy under the text on a 6" or 15 cm strip.

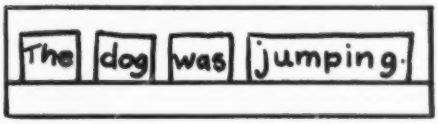



- **Cutting Strips:** When a student is able to read a number of strips (error free), the strips can be cut up and rematched to an original sentence.




- **Read the Strip:** This develops and reinforces awareness of oral and written sentence patterns and vocabulary.
- **Student Reads:** Don't expect the students to recall each word, since accurate oral print-word matching develops gradually.
- **Overcopy:** Only very young ESL students will need to overcopy. Most ESL youngsters can begin to undercopy immediately, and some will be able to work with sentence strip matching activities right from the start.
- **Cutting Strips:** This activity requires a great deal of organization so don't participate in it for extended periods of time, especially since students who are reading and composing sentences can begin to write for themselves.

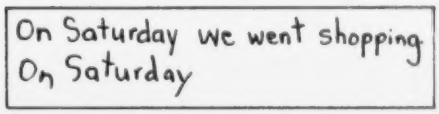
- **Recreate sentences:** Words from sentence strips can be reassembled into pocket charts.




- **Literature Pattern:** Pattern sentences from literature selections are also useful in developing oral language. Students can use them as a basis for dictating their own version.

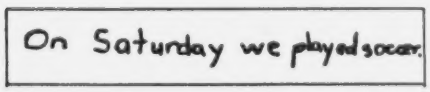
- **Read:** *On Friday Something Funny Happened* by John Prater.

- **Replica pattern:** Make a sentence strip using an exact sentence from the literature selection.




The student copies over the text or under it according to fine motor ability.

- **Dictated Pattern:** The student dictates a new version:




- **Cloze:** Use cloze procedures for developing sentence strips. Have the children dictate the many possibilities:

| | |
|---|---|
| The dog is | jumping |
| | running |
| | playing |

- **Literature Pattern:** Make sentences from familiar selections used in making big books. (p. 37)
*Trucks* by Gail Gibbons.
*Planes* by Anne Rockwell.
*Boxes* by Leonard Fisher.
*What's For Lunch?* by Eric Carle.
*Where's My Dinner?* by Ziefert and Taback.
*I Can, Can You?* (level 1-4) by Peggy Parish.
*Hallo How Are You?* by Shigeo Watanabe.

- **Cloze:** Using cloze procedures gives ESL youngsters the opportunity to compose part of the sentence while maintaining the syntax of the literature example.

On Saturday we tidied the garage, went to the park.

- **Student-composed sentences:** Involve students in composing their own sentences as soon as possible.

- **Sentence Extending:** At the beginning, print the exact syntax and grammar forms the youngster uses, but as each child gains more control over oral language, begin to extend the language knowledge. The student may show a picture of buying candy and say, "Me go store." Extend the child's language by saying, "We usually say 'I went to the store.' Is it all right if I print that?" Print what the student agrees to (I go to store) and then read the edited sentence back to him/her. On the other hand, should a youngster agree to a complete edited sentence, print the accurate edition: "I went to the store." The important issue here is that the child remains in control of the decision-making regarding the editing rather than the teacher, and that we accept unedited versions, partially edited sentences, as well as edited ones.

- **Student-composed sentences:** Once ESL youngsters have had many experiences with sentence strips based on literature, have them begin to dictate their own sentences.

- **Sentence Extending:** It is important at the beginning to print the exact syntax and grammar the youngsters use in order to build confidence in oral language, but once students are speaking in social situations you can begin to support them in developing more complete sentence patterns. This is a very gradual process, so don't expect that your extending lessons will produce immediate results; however, over time, transfer will take place.

# *Sentence Structure through Literature*

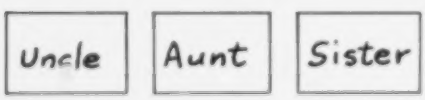
## General

- **Literature: Reading quality literature is an excellent way to support growth in sentence structures. Literature extends knowledge in language concepts, syntactical structures, descriptive vocabulary, and in the process will nurture a love of books. Literature selections support the development of oral language, provide beginning reading material, and can also model early writing.**

- **Read-Aloud: Read the selection to the children, have the students repeat the phrases after you, and have them demonstrate their knowledge of the concepts through their own pictures or movement.**

- **Reading: Read these concept books to the children over and over and invite them to say the words with you as you read.**

- **Illustrating Words: Using the vocabulary from one of the selections, print a word card and have the children illustrate it. Consider *Family* by Helen Oxenbury and have the children illustrate people from their family.**




## Implications for ESL Students

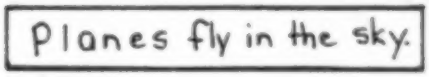
- **Literature:** Since many ESL youngsters have had limited experience with literature, it is doubly important to introduce language concepts through good books.

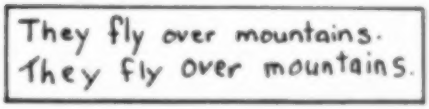
- **Expectations:** Initially, ESL students will orally learn new vocabulary, but will not be able to read the selections. They will also need to have opportunities to experience the concepts in real situations.

- ESL students will begin to read the pictures to remember the words, but children are **not** expected to read the actual text accurately in the beginning.

- Be sensitive to ESL youngsters when using themes such as the "Family" since many live in extended family situations caused by, for example, immigration problems, refugee circumstances, or death through war.

- **Sentence Strips:** Write some of the patterns from the original text onto sentence strips and have the children over-copy or under-copy them. Consider *Planes* by Anne Rockwell.




- **Expectations:** Many children will benefit from this activity to develop fine motor control and awareness of English text, but don't expect every child to be able to read every word on each strip. Some children will recall only the intent of the message; others may recall the exact sentence in context, but not be able to identify individual words; and a few may read the sentence orally, matching every printed word.

- **Selections:** Consider the following selections:

**1. One word labelling books:**

- *I Spy* by Lucille Ogle and Tina Thoburn; a list of illustrated nouns (family, house, door . . .).
- *On the Town* by Betsy and Giulio Maestro; list of nouns (bathing suits, sandals, robes . . .)
- *Camping Out* by Betsy and Giulio Maestro; a list of illustrated verbs (planning, packing, loading).
- *Guinea Pigs ABC* by Kate Duke; a list of descriptive words (awake, bouncy, clean . . .).
- *Guinea Pigs Far and Near* by Kate Duke; a list of spatial concepts (apart, near, together . . .).
- *On Market Street* by Arnold Lobel; list of nouns (apples, books, clocks . . .).

- **Selections:** Choose books that coincide with a theme you are studying so that the material has a relevant context.

**2. Phrases:**
- *Trucks* by Gail Gibbons.
- *Parade* by Donald Crews.

**3. Simple Sentences:**
- *Bunny Sees* by Hargrave Hands.
- *Toot Toot* by Brian Wildsmith.
- *Planes* by Anne Rockwell.
- *Cat on the Mat* by Brian Wildsmith.
- *Puppy Sees, Bunny Sees, Duckling Sees, Little Lamb Sees, Little Goat Sees,* by Hargrave Hands.
- *Boxes* by Leonard Fisher.

**4. Questions:**
- *Can You Moo?* by Althea.
- *What's For Lunch?* by Eric Carle.
- *Have You Seen My Duckling?* by Nancy Tafuri.
- *Where Is My Dinner? Where Is My Friend? Where Is My Family?* by Ziefert and Taback.

**5. Similes:**
- *Quick as a Cricket* by Audrey Wood.

**6. Adjectives:**
- *The New Baby Calf* by Edith Newlin Chase.

# *Individual Dictated Stories*

## General

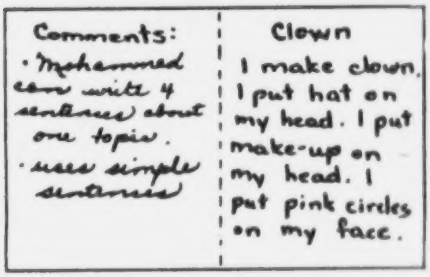
- **An individual dictated story is an oral account of some real or imagined happening an individual student tells while an adult scribes (writes down) in the exact language the student uses.**

### Implications for ESL Students

- **An individual dictated story:** The individual dictated story is especially useful for ESL students because in the dictation/scribing process they see the letter formation of English script, observe the direction text is printed, participate in the

composing process, and become aware of spelling, punctuation, and other mechanics of English.

- **Dictation book:** Prepare an individual dictation book for individual students as soon as they begin to talk. Write the student stories on one side of the book and reserve the other side for anecdotal comments.


Comments:
· Mohammed can write 4 sentences about one topic.
· uses simple sentences
Clown
I make clown. I put hat on my head. I put make-up on my head. I put pink circles on my face.

- **Exact text:** The exact text is transcribed to acknowledge that the message is more important than the surface mechanics of the story. Once students recognize that you accept their initial oral attempts, their trust and self-esteem grows, which gives them confidence in composing extended oral stories.

- **Illustrations:** Students may choose to tell their story before illustrating, while others may decide to illustrate first and write after.

**Illustrations:** ESL students usually make their picture first prior to the dictation, since the picture-making helps them compose and organize their thoughts.

- **Frequency of dictation:** Ideally, students participate in an individual dictation session once a week.

- **Frequency:** Frequency of dictation often depends on the size of the group and the length of time of the language arts session. Some teachers are able to scribe two stories each week, while others can only manage to do so every second week.

- **Who Scribes?** Volunteers, aides, and older students enjoy taking dictation.

- **Who Scribes?** Initially, the teacher should transcribe the stories, but once the students are comfortable with the process, older English-speaking students can scribe. ESL youngsters enjoy working with older students because relationships develop which benefit them in out of class situations.

- **When to begin:** Individual dictation can begin as soon as youngsters are able to talk.

- **When to begin:** Provide the ESL student opportunities to dictate as soon as they begin to use oral language.

# *Dictated Stories and Oral Language Development*

## General

- **Oral Language Development:** Individual dictated stories give students regular opportunities to use their oral language in a meaningful context. The resulting samples provide the teacher with valuable information on oral language development.

### Implications for ESL Students

- **Oral Language Development:** Oral language samples taken on a weekly basis give the ESL teacher a record of how a youngster uses language and the progress that is made over time. When the samples are analysed, particular needs can be noted which can be addressed through future instruction.

## Oral Language Development of Mohammed

### Background of Student

Mohammed, born March 9, 1977, came to Canada from Egypt in 1982 and entered a Canadian kindergarten at age five. His family arrived in Canada intact, free from any traumatic war experience in their homeland. While Mohammed had no previous English language instruction, he had received many valuable language experiences in his first language; he began to speak at 12 months of age, went to nursery school in Egypt, had a good grasp of the Arabic language before he arrived in Canada, speaks fluent Arabic at home, is read Arabic stories regularly by his mother, who is presently teaching him to write in Arabic.

### Program

Mohammed received language assistance in the regular kindergarten program and also received ESL support in a 1/2 hour daily withdrawal program, where his oral language was monitored through dictated story samples taken each week over the course of a year and became documented evidence of oral language growth.

### Oral Language Expression

During the first month at school, Mohammed was quiet in the classroom

**environment, while at recess with his peers he began to use English functionally (no, goway, gimme, ok). The following dictated language samples show his steady growth in oral language from labelling to story telling.**

**Language Sample**

**Dictated Samples**

**Figure 1: Mohammed age: 5 yrs 7 mo. October 12, 1982**

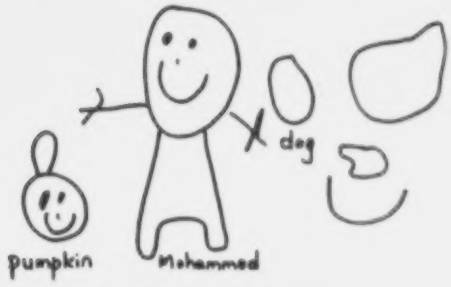



**Figure 2: Mohammed age: 5 years, 7 mo. November 3, 1982**

**Figure 3: Mohammed age 5 yrs. 8 mo. November 12, 1982**

**Observations:** Initially, Mohammed used picture making to communicate his day-to-day experiences, but in his October sample (see figure 1), he offered orally the label "baby" to go along with the illustration of his new baby sister. In this sample Mohammed depended on the illustration to communicate the main content of the composition and offered orally only what he was able to at that time. His "story" therefore must be examined in the context of the picture ***and*** the oral language

In November (see figures 2 and 3), Mohammed continued to rely on illustrations to communicate the action part of his compositions and completed the stories by orally providing the nouns.

**Figure 4: Mohammed age: 5 yrs. 8 mo. November 24, 1982**

**Figure 5: Mohammed age: 5 yrs. 9 mo. January 4, 1983**

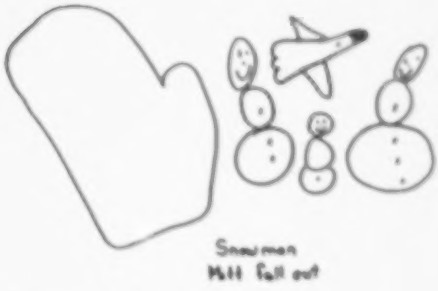



**Figure 6: Mohammed age: 5 yrs. 10 mo. January 28, 1983**

Although Mohammed's sample (figure 4) included a picture of himself brushing his teeth, the inclusion of "candy" in the dictation indicated that he also wanted to give a reason for the brushing that he could only communicate orally. Mohammed has clearly used both oral language and the illustration to extend the meaning of the composition.

Mohammed continued to combine both pictures and oral dictations to communicate his thoughts (see figures 5, 6, and 7). However, the oral language component of his composition grew dramatically to include many parts of speech: pronouns (figure 5), adverbs and verbs (figure 6), as well as a descriptive phrase (figure 7).

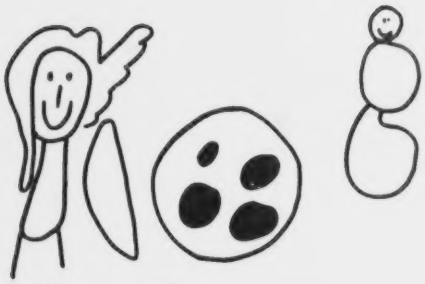



**Figure 7; Mohammed age: 5 yrs. 11 mo. February 28, 1983**

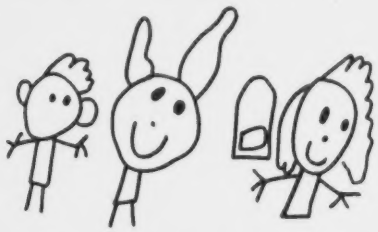



**Figure 8: Mohammed age: 6 yrs. April 4, 1983.**

**Figure 9: Mohammed age: 6 yrs. 1 mo. April 18, 1983**

In the spring, oral language became a more significant component of the composition than the illustration, a dramatic shift from previous compositions (see figures 8 and 9). Although the "stories" in these samples were not grammatically complete, they did convey whole thoughts and include the use of nouns, verbs, adjectives, and prepositions. It is also interesting to note that Mohammed omitted articles, a part of speech not used in Arabic.

The bad wolf come and said, "I huff and I puff and I blow your house in." And he eat another pig. He can't blow the brick house in.

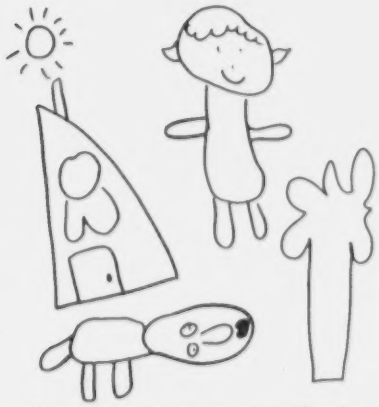
**Figure 10: Mohammed age: 6 yrs. 2 mo. May 19, 1983**

In the following samples (figures 10 and 11), Mohammed focussed mainly on the oral dictation, and the illustration, while still important to the total composition, was of secondary importance. His concept of story made significant development from May to November (see figures 10 and 11). Since understanding of tense is often one of the latter components of speech to develop, it is not surprising that Mohammed used a predominance of present tense (figures 9, 10, and 11).

The lady killed the Snow White with the apple. And he falled down. And the guys saw the Snow White falled down. Put her in the box. The guy came see Snow White. He give her a kiss. She go with the man.

**Figure 11: Mohammed age: 6 yrs. 3 mo. June 2, 1983**

Mohammed's story about Snow White demonstrates his growth in verb tenses. He used the past tense consistently (went, cleaned, came, saw). The overgeneralization of the use of ed in waked demonstrates his need for knowledge of the past tense form.



Snow White went to the Seven Dwarfs house and she cleaned up everything. The Seven Dwarfs came and saw everything was clean. And then Snow White waked to sleep and then the Seven Dwarfs saw her sleeping. And then she waked up. And she said, "What happened to her?" And then she said, "The Queen don't like me at all."

**Figure 12: Mohammed age: 6 yrs. 7 mo. November 8, 1983**

Figure 13 (on page 26) records Mohammed's growth in oral language during his kindergarten year and 2 months of first grade (September 1982 to November 1983). In this time period, numbers of words used in his dictation grew from 1 to 57. In the fall of 1982 he used no pronouns, adverbs, adjectives, verbs, prepositions, contractions, articles, or conjunctions, but by the following year (November 1983), he had integrated all parts of speech into his oral language. The average number of thoughts per story grew from 1.5 (Fall 1982) compared to an average of 7 thoughts per story by November 1983.

The individual dictated stories which recorded the exact language Mohammed used provided concrete evidence of his continuous oral language development, which was useful for evaluating his oral language growth.

**Dictated Story Samples–Mohammed**
**(October 12, 1982 — November 8, 1983)**

| **Observations** (per dictation) | **Date of Dictated Samples** | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Oct. 12 1982 | Nov. 3 1982 | Nov. 12 1982 | Nov. 24 1982 | Jan. 4 1983 | Jan. 28 1983 | Feb. 28 1983 | Apr. 4 1983 | Apr. 19 1983 | May 10 1983 | June 2 1983 | Nov. 8 1983 |
| No. of words | 1 | 3 | 3 | 5 | 4 | 5 | 5 | 18 | 23 | 29 | 40 | 57 |
| No. of phrases | 0 | 0 | 0 | 0 | 2 | 2 | 1 | 3 | 0 | 0 | 0 | 0 |
| No. of thoughts | 1 | 1 | 1 | 2 | 2 | 2 | 2 | 4 | 4 | 4 | 7 | 8 |
| Nouns used | 1 | 3 | 3 | 5 | 2 | 2 | 2 | 7 | 6 | 4 | 10 | 8 |
| Pronouns used | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 1 | 7 | 5 | 4 | 7 |
| Adverbs used | 0 | 0 | 0 | 0 | 1 | 1 | 2 | 2 | 0 | 2 | 2 | 4 |
| Adjectives used | 0 | 0 | 0 | 0 | 0 | 1 | 1 | 5 | 1 | 2 | 0 | 1 |
| Verbs used | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 4 | 7 | 8 | 9 |
| | | | | | | | | | | 3 | 3 | 6 |
| No. of sentences | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 4 | 3 | 7 | 5 |
| Contractions | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 1 | 0 | 1 |
| Articles | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 1 | 8 | 3 |
| Conjunctions | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 3 | 2 | 7 |

**Figure 13: Oral Language Development: Mohammed — Age 5 yrs.–6 yrs.**

# *Dictated Stories and Reading*

## General

- **Developing the Story:** Once students become comfortable with story dictation, they begin to offer stories of several sentences in length. Questions motivate further content development: Can you tell me more about. . . ? What happened after. . . ?

- **Reading Dictated Stories:** Dictated stories can be read back *to* individuals right from the start, but *don't* focus on trying to teach youngsters to read them.

- **Modelling the reading process:** As you read the dictation back to the youngster, point to the text.

- **Reading Along:** As you read the story invite the author to read along with you. Support beginning readers by having them place their index finger over yours as you guide the left to right movement in the reading. Finally, invite the student to reread the story alone while you orally fade in and out giving support when needed.

- **Reading Expectations:** It is important to allow reading to develop naturally so do *not* ex-

## Implications for ESL Students

- **Developing the Story:** For ESL youngsters the development of lengthy stories often depends on your acceptance of their developing language and the self-confidence they have gained.

- **Reading Dictated Stories:** The purpose of reading the stories *to* the students at this time is *not* to teach them to read, but rather to make them aware that their talk can be written down and read back.

- **Pointing:** Pointing to the text demonstrates to the ESL youngster that English text moves in a left to right and top to bottom direction.

- **Observing the reading process:** ESL youngsters need many experiences in simply observing *your* reading of their stories before they will feel comfortable in joining in a read-along.

- **Reading Along:** Initially students will rely on your reading of the text, but eventually they will begin to join in. It is not necessary to work on a particular story until there is evidence of recall. Rather, repeat the dictation process again and again, each time recording and reading a new story.

- **Reading Expectations:** Initially, ESL students will be making the connection that their talk has been

**pect word recognition initially. Instead, observe what the youngster does in the individual readings and document the behaviors anecdotally or on the ESL Language Behavior Inventory. (p. 63)**

recorded and can be read back. This builds a sense of pride and accomplishment that they have produced a composition which can be read.

- **Holistic Remembering:** In the beginning stages of reading, children use their memory to recall the main ideas and many of the details in their stories. This is called "holistic remembering."

- **Holistic Remembering:** In their beginning readings, ESL youngsters will retell the story, but the oral transcription will likely *not* match the written text exactly.

- **Directionality:** Directionality — reading in a left to right direction — is an important beginning reading behavior.

- **Directionality:** It is significant when ESL students begin to read and point to text in a left to right direction since it is possible that their first language is written and read in a different direction.

- **Matching:** Accurately matching an oral response to corresponding written text is a very gradual process. At first youngsters will recall the ideas from the whole story before they will recall particular sentences and words.

**Matching:** Sentence and word matching for ESL youngsters is a very gradual process for beginning English users; however, you will notice that youngsters who read in their first language will begin sentence and word matching in English very quickly.

# *Publishing Dictation*

## General

- **Story:** Students are motivated to read and write when we publish some of their efforts.

- **Editing:** When stories are published for others to read, it may be necessary to make some revisions in the content and edit the grammar before publication.

## Implications for ESL Students

- **Story:** ESL students have many interesting stories they can share through dictation which makes relevant reading material for them and their group.

- **Editing:** ESL students are especially thrilled when their stories are published to share with others. Involve the students in making the necessary changes so that the stories are grammatically complete,

but give them support when necessary.

## *Published Child's Dictation*

**Bi's story of his escape from Indo China, dictated during several sessions, helped him to relive a frightening experience (see figure 14). His edited version became interesting reading material for himself, friends, and adults.**

When I lived in Viet Nam we had a farm in My Lam. We grew rice. We had chickens and ducks and pigs. I lived with my grandmother and my two uncles. When the communists come over to South Vietnam, they started to kill people. I heard the sounds of guns. They were shooting people. . . .

We went to Saigon. We lived with friends. We waited in Saigon for half a year. We got on a boat. My mom cooked for the people on the boat. When all the people got on the boat it was dark because we didn't want to get caught. . . . The next morning the sea was getting strong. I thought I would never see my father again. The boat was small, but the sea was so big. Everyone was scared. When it was nightime it was so dark, we looked like we were blind. . . .

**Figure 14: Escape from Vietnam (Bi, Age 8)**

# *Dictation in the First Language*

**Rationale: Dictating stories in the students' first language reinforces composition processes important to both first and second language development and in addition helps to maintain the first language.**

**How to: Invite older literate brothers, sisters, parents, or adult friends and relatives to scribe for the students.**

**Reading: These dictated stories can be read back to the youngsters or can be published and read by others who speak that particular language.**

# Literature Strategies

**Quality literature selections can very effectively introduce youngsters learning English as a second language to the rhythm, syntax, and richness of the English language. Predictable literature containing rhythm, rhyme, refrains, logical story line, and repeated patterns are especially useful for choral speaking. It provides students with excellent early reading material and also stimulates creative writing.**

## Choral Speaking

### General

- **Choral Speaking:** In the choral-speaking process, youngsters are encouraged to participate in dramatic activities as they enjoy the readings of many literature selections such as poems, jingles, songs, jump-rope chants, and pattern literature. They may enjoy adding sound effects such as clapping, animal sounds, gestures, and movement. They can make a story come alive when they use preprepared props such as puppets, toys, pictures, and character cut-outs as the story is read. As follow-up activities they too can make props, scroll movies, or story boards to accompany future choral-speaking sessions.

### Implications for ESL Students

- **Implications for the ESL student:** Choral speaking is especially important in ESL instruction because it is an enjoyable way to introduce oral language patterns, each others' names, action words, labels, and sentence patterns. It also builds confidence, self-assurance, and an attitude that learning English is easy and fun.

- **Oral Language Development:** These poems, jingles, songs, and pattern literature introduce children to new syntax patterns and vocabulary as well as create a love for literature.

- **Procedure:**
  - Select a poem, jingle, or rhyme with a strong rhythm.

- **Presentation:** Read, sing, or dramatize the poem or jingle to the children and then invite them to join in with you.

*Example:*

*Oh A-Hunting We Will Go* by John Langstaff.

- R: Oh, a-hunting we will go, A-hunting we will go;
- V: We'll catch a fix and put him in a box and then we'll let him go.

*R = Refrain
*V = Verse

R: Oh A-Hunting . . .
V: We'll catch a lamb and put him in a pram . . .

- **Choral Speaking Variations:**
  1. The teacher recites and the children make sound effects.
  2. The teacher recites individual lines and the children repeat in unison.
  3. The teacher recites most of the sentence and the children fill in the missing word or rhyme.
  4. The teacher recites the verse and the students recite the refrain.

- **Implications:** Through the choral-speaking activities the children internalize the rhythm and syntax of the language; they also gain meaning as they make appropriate sound effects, observe the illustrations, make felt character story boards, draw characters, and dramatize the story.

- **Expectations:** Do not expect all ESL youngsters to participate in all choral-speaking activities at the beginning. They will likely participate with body movements (clapping, marching) before they will use oral language.

5. **The teacher recites in unison with the children.**
6. **The children recite in unison or individually.**

- **Language Motivators:**

  **Sound Effects:**
  - **Clap hands or snap fingers in time to the rhythm.**
  - **Make sound effects for characters or objects in the story.**

- **Movement:**
  - **March in a circle in time to the music.**
  - **Move like the characters.**

- **Puppets:**
  - **Use ready-made puppets to represent the characters in each verse.**
  - **Students can make their own puppets.**

- **Flannel Board:** **Cut characters and scenery from felt for a flannelboard story.**

- **Props:** **Bring props described in the text such as toys, hats, shoes, stuffed animals, or flowers to complement the story.**

- **Draw and Read:** **As you read or tell the story, draw on the chalkboard, chart paper, or acetate some of the key characters as they appear in the story.**

- Selections:

  **Sound Effect Selections:**
  *Trouble in the Ark* by Gerald Rose.
  *Old Mother Hubbard* by C & J. Hawkins.
  *Toot Toot* by Brian Wildsmith.
  *Peace at Last* by Jill Murphy.

- **Movement Selections:**
  *Teddy Bear, Teddy Bear, Turn Around.*

  - Move to singing games like Hokey Pokey, Head and Shoulders.
  - Mime all the verbs in *Camping Out* by B & G. Maestro.

- **Puppets:** Make puppets for *Old Mother Hubbard* by C & J Hawkins.
  *Spot Goes to the Beach* by Eric Hill.
  *Seven Froggies Went to School* by Kate Duke.

- **Flannel Board:** Make felt characters for the selections: *Six Little Ducks* (trad.); *The Napping House* by Audrey Wood; *Buzz, Buzz, Buzz* by Byron Barton.

- **Props:** Bring in articles represented in the stories:
  *Trucks* by Gail Gibbons (bring in toy trucks);
  *Planes* by Anne Rockwell;
  *Boxes* by Leonard Fisher.

- **Draw and Read:**
  *Boo! Who?* by C & J Hawkins;
  *The Rose in My Garden* by Arnold Lobel;
  *Some Things Go Together* by Charlotte Zolotow.

- **Music with Stories:** Use rhythm instruments such as sticks, triangle, tambourine, xylophone to represent various characters or scenes in the story. Children make the musical sound when the character is mentioned.
  - Select appropriate music to play as a background to your oral reading.

- **Songs with Stories:** Think of tunes to which a story can be sung.

- **Food Samples:** Prepare a food sample depicted in a particular story.
  - Bring a taste of a food mentioned in a selection.

- **Student Activities:** Students can also participate in making props such as puppets, murals, paintings, flannel board characters, booklets, models from plasticine, constructions, as follow-up activities to a story.

- **Puppets:** Students can make their own puppets to represent the characters in the story.

- **Story Board:** Make a picture story board by having students paint several scenes from the story and attach appropriate cut-outs to the scenes as the story progresses.

- **Scroll Movie:** Make a scroll movie of the song or story.

- **Music with Stories:** Create musical sounds for the characters in *The Big Sneeze* by Ruth Brown.
  - Play spooky music to use as a backdrop for *A Dark Dark Tale* by Ruth Brown.
  - Play sleepy music as a background for *The Napping House* by Audrey Wood.

- **Songs with Stories:** Sing *Brown Bear, Brown Bear* by Bill Martin Jr. to the tune of *Twinkle Twinkle Little Star.*

- **Food Samples:** Bring some foods mentioned in *What's For Lunch* by Eric Carle.
  - Bring some cookies to eat while reciting *Who Stole the Cookie?*
  - Bring some food mentioned in *On Market Street* by Arnold Lobel.

- **Activities:** ESL students will enjoy the art activities but you may have to give them mini lessons on how to use the media.

- **Story Board:** Favorite nursery rhymes can be made into story boards. Try Little Bo Peep, Mary Had a Little Lamb, Jack and Jill.

- **Scroll Movie:** *I Know an Old Lady* by Nadine Wescott.

*Come to the Meadow* by Anna Grossnickle Hines.
*I Bought Me a Hen* (traditional).

- **Selections:**

  - **Traditional Favorites:**
  Teddy Bear Teddy Bear Turn Around, Who Stole the Cookie from the Cookie Jar?, Hokey Pokey, Head and Shoulders.
  - Nursery Rhymes:
  *Mulberry Bush, London Bridge, I Bought Me a Hen, Six Little Ducks.*

  - **Pattern Books:**
  *Oh A-Hunting We Will Go* by John Langstaff.
  *Trouble in the Ark* by Gerald Rose.
  *Old Mother Hubbard* by C. and J. Hawkins.
  *Toot Toot* by Brian Wildsmith.
  *Camping Out* by B. & G. Maestro.
  *Spot Goes to the Beach* by Eric Hill.
  *Seven Froggies Go to School* by Kate Duke.
  *I Know an Old Lady* by Nadine Wescott.
  *Come to the Meadow* by Anne Grossnickle Hines.
  *The Napping House* by Audrey Wood.
  *Buzz Buzz Buzz* by Byron Barton.
  *Trucks* by Gail Gibbons.
  *Planes* by Anne Rockwell.
  *Boxes* by Leonard Fisher.
  *Boo! Who?* by C. and J. Hawkins.
  *Brown Bear Brown Bear* by Bill Martin Jr.
  *Dark Dark Tale* by Ruth Brown.
  *The Big Sneeze* by Ruth Brown.
  *What's For Lunch?* by Eric Carle.

*On Market Street* by Arnold Lobel.

• **Resource Books:**
*Sally Go Round the Sun* by Edith Fowke.
*Baby Beluga Book* by Raffi.
*Lavender Blue* by Lines.
*Chants for Children* by Mary Lou Colgin.
*Jelly Belly* by Dennis Lee.
*Alligator Pie* by Dennis Lee.
*Light in the Attic* by Shel Silverstein.
*Jump Rope* by Peter Skolnik.
*Pumpkin Book of Nursery Rhymes* by Pumpkin Press.
*Inky Pinky Ponky* by Mike Rosen.

# Read Aloud Process

## General

- **Selection:** Select books which you enjoy since children will be motivated by your love and enthusiasm for a story.

- **Pre-Reading Discussion:** Hold the book so the children can see the cover and ask: What do you think this story is going to be about? Which part tells the name of the story? Can you point to the title? Who wrote the book? Can you point to the name?

## Implications for ESL Students

- **Selection:** For ESL students, choose material that has a predictable text at a level of understanding of the group and contains illustrations which support the text. The selections could result from a theme study where many of the vocabulary concepts have already been introduced and reinforced in real activity situations.

- **Pre-Reading Discussion:** Initially students may not be able to respond to all the questions.

- **Book Experiences:** Some ESL children will be familiar with books because of stories that were read to them in their first language. Others, however, will need to be shown how to hold books, turn the pages and care for them since their previous experience with books may be limited.

- **Pointing:** Read the story to the children pointing to the text in a deliberate yet fluent manner so that students see that print moves from left to right across the page.

- **Prediction:** Stop now and then and ask the students what they think will happen next, how they think the story will end, or what they notice and like about the story so far.

- **Comprehension:** Discuss the story by asking questions like: What is this story about? What's happening here?

- **Taping:** Record the story onto a cassette tape and invite students to listen to it as often as they'd like.

- **Interpretive Activities:** Have the children interpret the story through sound effects, movement, picture-making, or puppetry.

- **Read-Aloud Selections:**
  *I Like Hats* by Blair Drawson.
  *Bears* by Ruth Kraus.
  *How We Work* by Anita Harper.
  *Where's Spot?* by Eric Hill.
  *Cat on the Mat* by Brian Wildsmith.
  *How We Live* by Anita Harper.
  *What's for Lunch?* by Eric Carle.
  *I Know What I Like* by Norma Simon.

- **Pointing:** Pointing to the text is especially important for the ESL child since the direction of print in their first language may not have been in a left to right, top to bottom direction.

- **Prediction** Prediction is a difficult skill for the ESL student initially, so limit your expectations.

- **Comprehension:** Comprehension grows gradually for ESL students. Initially they will only be able to comprehend ***some*** of the vocabulary and major concepts. Don't expect them to clearly articulate all problems in stories until they have begun to speak fluently.

- **Taping:** Listening to favorite stories at the listening centre is an excellent way to reinforce language patterns. Have the book at the centre as well so the illustrations can reinforce the concepts.

- **Interpretive Activities:** Introduce each new art media gradually to ESL youngsters depending on their previous experiences with it.

- **Read-Aloud Selections:** These selections present a limited amount of text per page and vocabulary and syntax which is easily understood.

*On Market Street* by Arnold Lobel.
*I Can, Can You?* (level 1 to 4) by Peggy Parish.
*Where Is My Friend?* by Ziefert and Taback.
*Where Is My Dinner?* by Ziefert and Taback.
*Where Is My Family?* by Ziefert and Taback.

# Big Books

- **Purpose of Big Books:** A big book is an enlarged version of an original piece of literature which can be commercially or student made. Usually the text is comprised of one to three sentences per page and the story line is very predictable, including a strong rhythm, rhyme, repeated patterns,logical sequence, and supportive illustrations. The commercial big books can be used for reading aloud, for choral speaking, for the shared reading process, or for beginning reading material. Students prefer making their own big books by developing new illustrations or dictating and writing their own versions. Big books introduce new syntax and vocabulary to students, support oral language development, introduce youngsters to the reading process, and stimulate personal writing.

- **Implications of Big Books to ESL Students:** Big books are especially important for the ESL youngster because:
(1) they introduce students to the rhythm and syntax of English;
(2) varieties of sentence structures can be introduced in an enjoyable and enriching way;
(3) new vocabulary can be learned in the context of stories; and
(4) all children can participate in some aspect of making them regardless of ability in language.

## Big Books and Oral Language Development

- **Selection:** Choose a book which has an easily understood pattern. Consider *Trucks* by Gail Gibbons.

- **Selection:** Choose books which depict concepts the children already understand.

- **Picture Study:** Show the children the illustrations and have them make up their own oral versions.

- **Concept:** Reinforce the concept of trucks by bringing some toy trucks to the session. ESL children who have immigrated from Third World countries may have limited experience with toys and consequently might need to be shown how to handle and play with them.

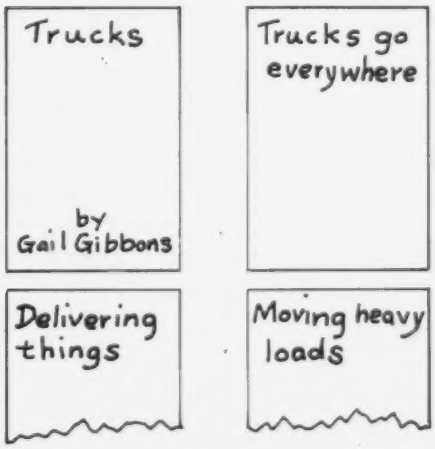
- **Read:** Read the story to the children following the Read-Aloud strategy.

- **Choral Reading:** Have the children make truck sounds as background to the teacher's reading. Dramatize through movement some of the verbs (moving, pushing, pulling)

**Making the Big Book:**

- **Printing the Text:** Pre-print a sentence or two of the exact text of the original story in *enlarged print* at the *top* of large sheets of paper in light cardboard (18" x 12" or 30 cm by 45 cm). Be sure to make a title page.

- **Printing the Text:** It is best to print the story while the children watch so that they can see that text is printed left to right and top to bottom on the page, and how spaces separate the words.
  - Color code specific vocabulary you wish to emphasize.

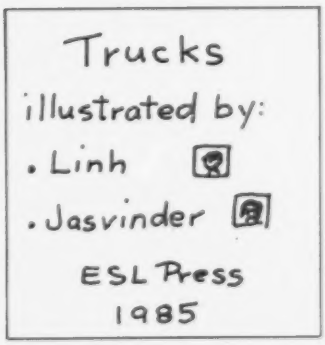



- **Read:** Read the story to the children pointing to the text.

- **Illustrations:** Discuss how the illustrations were made in the original text, what medium was used, and then brainstorm with the youngsters for illustration alternatives (cut and paste, crayon, fabric, crayon resist, tissue overlay), but allow the students to make the final decision. Discuss the picture composition which best matches the story lines before the children illustrate.

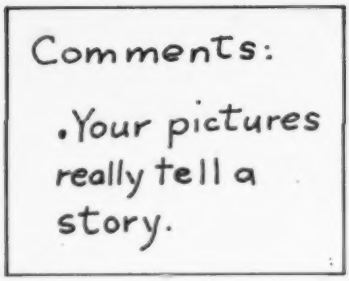
- **Binding:** When the illustrations have been completed, support the students in reorganizing and numbering the pages in order. The pages can be hung on display across a bulletin board or story clothes line for frequent read-aloud sessions or they can be bound together with staples and book-binding tape, rings, commercial combs, or coil binding.

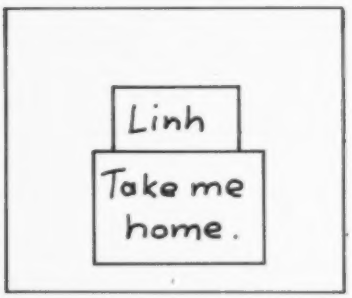
- **Parts of a book:** Make an inside cover page, including names of illustrators, publishing company, and date of publication. Include a photocopy of each student's class picture to add a personal touch. Place some extra pages at the back for future reader comments and attach a loan pocket to the inside front or back cover.




- **Illustrations:** At the beginning, ESL students may need guidance in selecting the medium for their big book illustration, depending on previous visual arts' experiences they have had. Allow them to make decisions once they have experienced working with a variety of media.

- **Involvement:** ESL children enjoy participating in making these big books because all will have success with some aspect of making them.




- **Re-Read:** Read the story again and again *to* the students and encourage them to *say* along with you those lines they remember.

- **Using Big Books:** These big books become favorite selections for read-aloud sessions.

- **Tape** the story for a listening activity so the children can choose to listen to their favorite stories as often as they wish and read along in their big book.

# Shared Reading

## General

- **Shared-Reading Process:** In the shared-reading process, students read along with the teacher a familiar literature selection they have previously made into a big book.

- **Reading the selection:** The big book is read with the children encouraging them to participate in the reading.

  1. The teacher reads one line of text at a time while pointing to the print and the students repeat the line in unison.
  2. *Cloze:* The teacher reads

## Implications for ESL Students

- **The Shared-Reading Process** is a very natural way to introduce ESL students to the reading process since they have already participated in book experience through choral-reading and read-aloud activities.

- **Reading the selection:** The amount of involvement in the re-reading will vary from student to student; some will read along while others will watch and listen. The important thing is that each child can participate at the level he/she feels comfortable and still feel a measure of success.

each sentence and the children fill in the final word.
3. *Repeated sentences:* The students read the repeated sentences with the teacher.
4. *Rhyme:* The students fill in the missing rhyming word.
5. *Unison:* The students read the whole story in unison with the teacher.
6. *Students Read:* Students read single pages or the whole book in unison without the teacher, with a partner, or individually.

- *Independent Reading:* Students choose familiar well-rehearsed selections to read independently.

- **Reading Development: Book Awareness:** Observe the youngsters whenever they read along. Note how they hold the book and turn the pages, if they look at the pictures, attend to the text, attempt to match an oral response to written text, or the extent to which they accurately match an oral response to a text (page, refrain, sentence, or word).

- **Independent Reading:** Provide tapes to listen to which go along with each selection.
  - Encourage youngsters to read stories together with a partner.
  - Invite some fluent readers from the regular classroom to be their reading buddy.

- **Reading Development:** Reading growth for ESL youngsters will vary greatly from individual to individual based on a number of factors: the degree of literacy in the home culture, previous literary experiences they have had, parental expectations, age of the children, and previous schooling.

  The advantage of the Literature Strategies is that while all the children participate in the same activity, all have some success in the reading process. Document the behaviors each child demonstrates as he/she reads on the ESL Language Behavior Inventory as a guide. (p. 63)

# *Literature and Story Writing*

## General

- **Selection:** From literature selections which have a repeating pattern, rhyme, rhythm, or refrain, have students dictate or write an alternative text to create a new story.

- **Example:** Consider *What's for Lunch?* by Eric Carle.

| Original Text | Changed Text |
|---|---|
| What's for lunch? | What's for supper, breakfast, tea. . . ? |
| A coconut | A hot dog, pizza, taco... |
| No, Thank you! | Yes, please; Is that all?; I love that; That's great! |

- **Big Book:** Make the new text into a big book.

- **Other Selections:**

  *Hallo! How Are You?* by Shigeo Watanabe
  - Brainstorm for other objects; bear might say hello to (toys, plants, vehicles).
  - Relate the pattern to a theme (Hallowe'en, Thanksgiving).

  Hallo *witch!* How are You?

## Implications for ESL Students

- **Selection:** At the beginning, use familiar pattern literature used previously for choral speaking, in read-aloud sessions, or in the shared reading process.

- **Dictation:** ESL students will be able to dictate alternative texts before they will be able to write it themselves.

- **Selections:** Choose literature selections to correspond to theme studies.

# Listening to Literature

## General

- **Listening Centre:** Set up a permanent listening centre in the classroom where students can hear on a cassette familiar stories they have read in reading sessions.
- **Listening Tapes:** Make up tapes of pattern literature, big books, or picture studies.
- **Traditional Folk Tales:** Encourage students to listen to folk tales from their culture. This maintains an appreciation for their cultural heritage and builds self-esteem.

## Implications for ESL Students

- **Listening Tapes:** Allow the children to listen to favorite selections over and over as often as they wish. Have the original text or big book version available as well so they can read along as they listen.
- **Traditional Folk Tales:** Ask them to bring in folk stories from their country of origin and gather selections from the local libraries as well.

## *Selections*

Consider the following selections:

**Caribbean (Jamaica, Trinidad, Haiti)**

Errol Lloyd, *Nini at Carnival.* London: The Bodley Head Ltd., 1978.
Oliver Kirpatrick, *Maja the Snake and Mangus the Mongoose.* Garden City, New York: Doubleday Inc., 1970.
Yvonne Singer, *Little Miss Yes Miss.* Toronto: Kids Can Press, 1976.
*How Trouble Made the Monkey Eat Pepper,* told by Rita Cox. Toronto: Kids Can Press, 1977.
Diane Wolkstein, *The Banza.* New York: Dial Books, E. P. Dutton, Inc., 1981.

**East Asia (China, Japan, Viet Nam, Philippines)**

Josephine Marquand and Pearl Bender, *Chi Ming and the Lion Dance.* London: Dennis Dobson, 1969.
Ian Wallace, *Chin Chiang and the Dragon's Dance.* Toronto: Douglas & McIntyre, 1984.
*The Maiden of Wu Long and The Axe and the Sword,* told by Frieda Ling and Mee-Shan Lau. Toronto: Kids Can Press, 1978.
Hucket Bishop and Kurt Wiese, *The Five Chinese Brothers.* New York: Coward, McCann Inc., 1938.
Dan Potter, *Sun Neen, The Best Time of the Year.* Oklahoma City, Oklahoma: The Economy Co., 1977.

(English Text)
Tara Yashima, *Umbrella.* New York: Viking Press, 1958.
Kenneth Mahood, *The Laughing Dragon.* London: Collins, 1970.
Hirosuke Hamada, *The Tears of the Dragon.* New York: Parents Magazine Press, 1967.
Leo Heaps, *A Boy Called Nam.* Toronto: Macmillan of Canada, 1984.
Jose & Ariane Aruego, *A Crocodile's Tale.* Toronto: Scholastic-TAB, 1972.

**North American Indian (Canada, New Mexico)**

Selwyn Dewdney, *The Hungry Time.* Toronto: James Lorimer & Co., 1980.
Nancy Cleaver, *How the Chipmunk Got Its Stripes.* Toronto: Scholastic-TAB, 1973.
*Nanabush and the Rabbit,* retold by Daphne Odjig, Heavon. Toronto: Ginn and Company, 1971.
Mary Perrine, *Salt Boy.* Boston: Houghton Mifflin, 1968 (Navajo people).

**East Indian Stories**

Savitri, *Two Little Chicks.* New Delhi: Children's Book Trust, 1968.
*Seventh Daughter of the Sun,* retold by Taj Thapar. India: Thomson Press, 1976.
K. Shivkumar, *The Crow.* New Delhi: Children's Book Trust, 1966.

**African**

Verna Aardema, *Tales From the Story Hat.* New York: Coward, McCann, 1960.
Verna Aardema, *Why Mosquitoes Buzz in People's Ears.* Toronto: Scholastic-TAB, 1975.
Chinua Achebe, *The Flute.* Enugu, Nigeria: Fourth Dimension Publishing, 1977.

**European (Italy, Holland, France, Greece, Germany)**

**Italian:**
Mitsumasa Anno, *Anno's Italy.* London: Bodley Head Ltd., 1978 (Picture Book).
Ian Wallace and Angela Wood, *The Sandwich.* Toronto: Kids Can Press, 1975.
Tomie de Paola, *The Clown of God.* New York: Harcourt Brace Jovanovich, 1978.

**Dutch:**
Phyllis Krasilovsky, *The Cow Who Fell in the Canal.* New York: Doubleday & Company, 1957.

**French:**
Jean Showalter, *The Donkey Ride.* New York: Doubleday & Co., 1967.

**Greek:**
Aliki, *The Eggs.* New York: Pantheon Books, 1969.
Aliki, *Three Gold Pieces.* New York: Pantheon Press, 1967.

**German:**
Tomie de Paola, *Once Upon a Dinkelsbühl.* New York: G. P. Putnam's Sons, 1977.

# Listening to First Language Literature

## General

- **Purpose:** Listening to stories in students' first language helps to maintain the use of it as well as develop an appreciation for the folklore of their home culture.

- **Selections:** Ask parents or older brothers and sisters to tell or read stories onto tape. Local libraries also have children's stories in various languages. Consider the following resources:

## Implications for ESL Students

- **Purpose:** Self-concept of the youngsters will be enhanced when they realize you value their first language. Research indicates that maintenance of their first language positively affects growth in second language learning.

**Hungarian:** *The Little Rooster's Diamond Penny,* told by Marina McDougall and Yuksel Hassan. Toronto: Kids Can Press, 1978. (Text in English and Hungarian.)

**Peru:** Ismael Mascayano, *The Daughter of the Sun.* Toronto: Kids Can Press, 1978. (Written in Spanish and English.)

**Ukrainian:** *Kyrylo The Tanner,* told by Odarka Chandon. Toronto: Kids Can Press, 1977. (Story of a dragon told in Ukrainian and English.)

**Italian:** *The Shirt of the Happy Man,* told by Mariella Bertelli. Toronto: Kids Can Press, 1977. (Written in English and Italian.)
Beatrice Potter, *Fabula de Petro Cuniculo.* London: Frederick Warne & Co. Ltd.

**German:** Beatrix Potter, *Die Geschichte von Herrn Gebissig.* London: Frederick Warne & Co., 1912.
Kücük Nasprettin, *Der Kleine Nasprettim.* Hamburg, Germany: Buntbuch-verlag Ginblt, 1981. Book 1 and Book 2.

**Spanish:** Montse Ginesta, *La Caja Verde.* Barcelona, Spain: Ediciones Destino, 1982.

# Process Writing

**Process Writing is an approach which encourages ESL youngsters to communicate their own written messages while simultaneously developing their literacy skills in speaking and reading rather than delaying involvement in the writing process, as advocated in the past, until students have perfected their abilities in handwriting, reading, phonetics, spelling, grammar, and punctuation. In Process Writing the communication of the message is paramount and therefore the developing, but inaccurate, attempts at handwriting, spelling, and grammar are accepted, knowing that within the process of regular writing opportunities students will gain control of these subskills. These skills are further developed in individual and small group conference interviews.**

## Process Writing Method

### General

- **When to initiate writing:** As soon as students are speaking they can begin writing.

- **How to get started:** Provide each student with a writing diary notebook. Later introduce a writing folder in which to store completed selections and stories in progress intended for future publication.

- **The Daily Journal:** The writing booklet consists of 20 to 30 pages of lined or unlined

### Implications for ESL Students

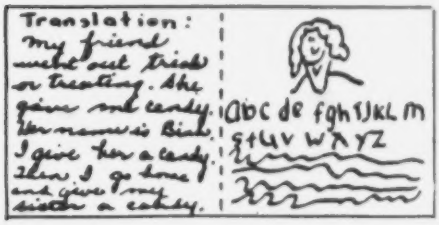
- **When to initiate writing:** Once ESL students are speaking in social and classroom situations and are initiating conversations, they are ready to be introduced to writing.

- **How to get started:** Start with a diary notebook for your ESL youngsters. They probably won't need a writing folder at the beginning.

- **The Daily Journal:** One advantage for having a daily journal for ESL students is that you can have a

**paper in which students make daily entries. Students are encouraged to write on one side reserving the other side of the page for teacher comments and translations of the messages.**

visual record of writing development.



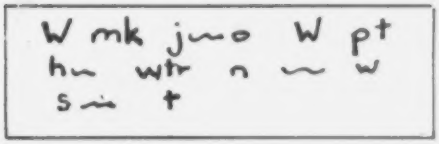

- **Illustrations:** Some students prefer to make a picture before they write while others prefer to write first.

- **Illustrations:** ESL students usually prefer to illustrate first because they can include many concepts they may not be able to explain orally. In beginning writing the illustration is an integral part of the composition.

- **Initial Writing Session:** Develop a group story involving the children in both the composition and writing of the story. The story can be written on an overhead acetate, on chart paper, or on the blackboard. Begin by asking: "What shall we write about today? What will the first sentence be? Can you say the sentence aloud, 'We make jello.' " Then ask the author of the sentence to try to write it on the acetate or chart. Perhaps the student only knows the letter "W" for the beginning of "we". Then ask the group to help out by writing whatever letters they hear in each one of the words. If there are whole or parts of words for which the students can't respond, suggest they put in a line _____ or wiggle ~~~~ . The final chart

- **Initial Writing Sessions:** In these early ESL stories the syntax and grammar may not be correct. It is important to accept the language the student uses at the time. Because the students are hearing correct language in choral-speaking sessions, shared reading experiences, and when making big books, they gradually integrate more complete forms into their writing. It is natural that students will have various abilities in writing. In process writing, everyone has an opportunity to participate and still feels successful.

may look like this:



Translation:
We make jello.
We put hot water in.
Then we stirred it.

- **Individual Writing:** Encourage the children to compose their own personal stories in their diaries making an entry each day if possible.

- **Translation:** Have the students read their stories to you when they are completed. Write the translation on the left side of the book in cursive script so that the students' writing efforts are not devalued.

- **Topics:** Students are encouraged to generate their own topics.

- **What you may discover:** You will notice that students will vary in their ability to write.

- **Individual Writing:** You may have to work through a writing session similar to the one above with a few individuals, since it will be difficult for them to overcome previous educational values that their writing must be absolutely correct.

- **Translation:** Once students have "read" their story, confirm with them the skills they know. "You wrote left to right across the pages, that's good."

- **Topics:** ESL students may need some support in topic selection at the beginning. Have them write their version of the big book you made, a game you played, or a cooking experience you had, and then gradually encourage them to write about topics they have chosen.

## *Writing Samples*

**These samples were written by some Mennonite children during their first year learning English as a second language. The various samples demonstrate the wide difference of writing knowledge among these first grade students.**

The students' writing is on the right and the translations are on the left.

I can ski

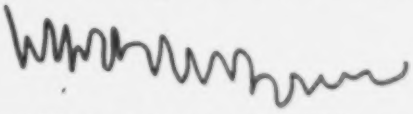


Figure 15: Levi F. Jan. 15, 1984, age 6.8

I can go
on a crazy carpet

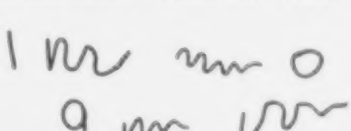


Figure 16: Melinda, Jan. 16, 1984, page 7.2

I made a
snowman,

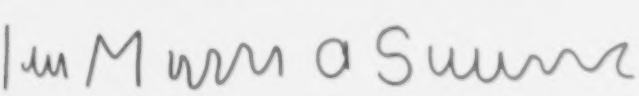


Figure 17:Rebecca, Jan. 16, 1984, page 6.0

We had a party.
We ate red drink
and popcorn and
pretzels and chips

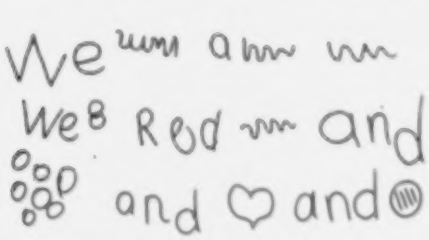


Figure 18: Ephriam, Feb. 15, 1984, age 6.6

I was sick at home
Magdalena brought
my valentines

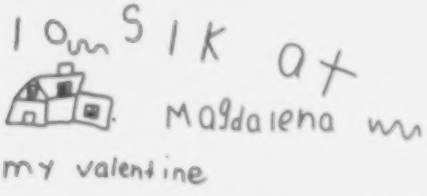


Figure 19: Jesse, Feb. 15, 1984, age 6.6

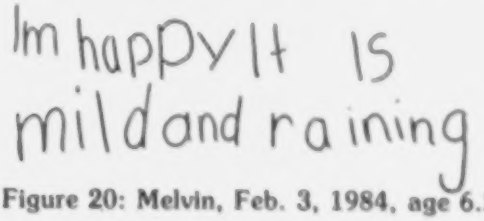


Figure 20: Melvin, Feb. 3, 1984, age 6.2

Once the youngsters understand the process and trust that you really do accept their invented symbols and spelling, the writing grows dramatically.

# *Writing Development of One ESL Student*

Linh, born in Viet Nam on November 20, 1977, spoke Chinese at home and although her father was a teacher of schools in Viet Nam, Linh did not attend kindergarten when they arrived in Canada in 1982. In the following year (September 1983), Linh at age 5.9 was placed in a first grade classroom. At the time she was able to speak a few words and simple phrases in English. During the year that the following samples were written (September 1983-November 1984), she received half-hour daily ESL instruction.

In Linh's writing samples we can see how she grappled with the various aspects of writing: creating ideas, symbolic representation, spelling, and the conventions of grammar, punctuation, and capitalization.

**Figure 21:**
In the fall, Linh used scribble to symbolically represent the stories she wrote. Her first scribble had a strong resemblance to Chinese characters, the print she would likely see in her home.

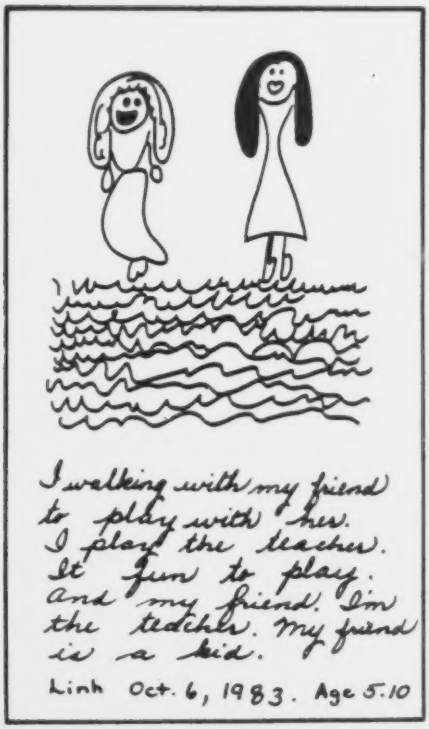

I walking with my friend
to play with her.
I play the teacher.
It fun to play.
and my friend. Im
the teacher. My fruend
is a kid.
Linh Oct. 6, 1983. Age 5.10

**Figure 22:**
**Linh's horizontal scribble, written in a left to right motion across the page to describe playing with her friend, indicates that she is aware of the direction of English print.**

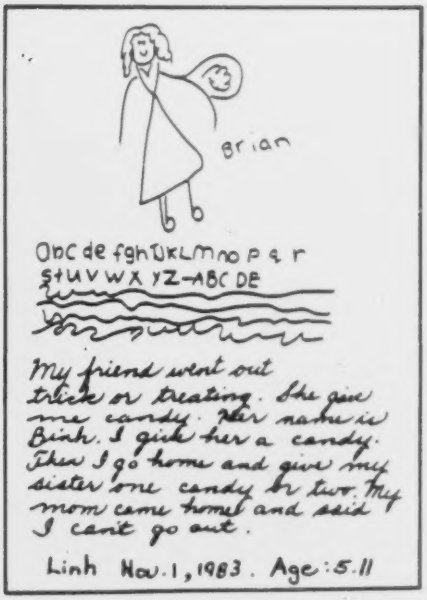

brian
OpC de fghIJKLMno P q r
StUVWX YZ-ABC DE
My friend went out
trick or treating. She give
me candy. Her name is
Binh. I give her a candy.
Then I go home and give my
sister one candy or two. My
mom came home and said
I cant go out.
Linh Nov. 1, 1983. Age: 5.11

**Figure 23:**
**In this sample, Linh has used conventional alphabet letters as well as scribble to symbolically represent her story about Hallowe'en. Although she was aware that conventional letters are used in text, she doesn't know how to use them appropriately.**

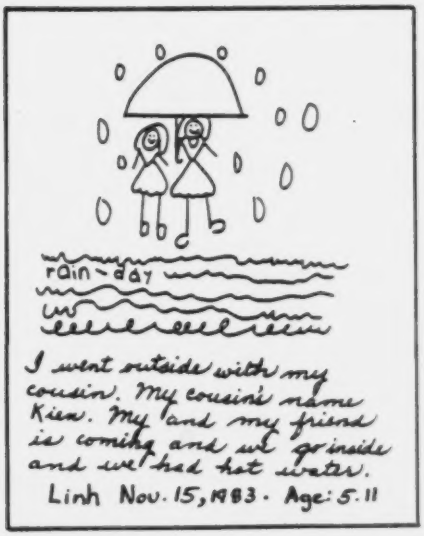

rain-day
I went outside with my cousin. My cousin's name Kiera. My and my friend is coming and we go inside and we had hot water.
Linh Nov. 15, 1983. Age: 5.11

**Figure 24:**
**In this rain story, Linh has represented the text with scribble symbols except for the word "rain-day" which she read and copied from a group chart. It is interesting that in her 'reading', 'rain-day' was not included as part of the oral translation.**

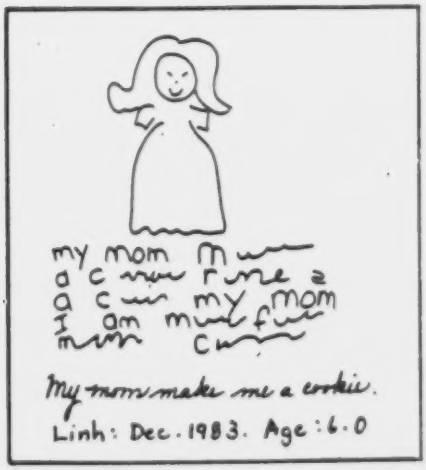
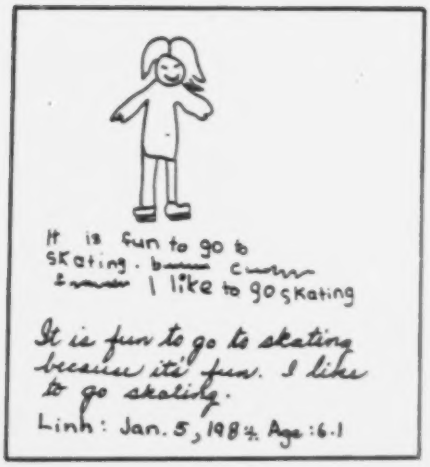


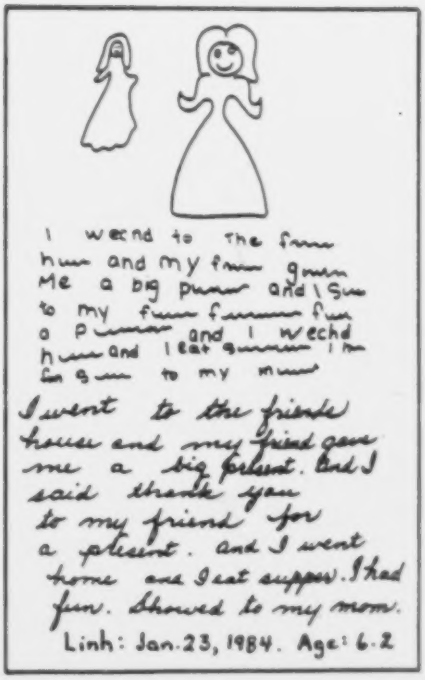

**Figure 25:**
**By December, Linh had begun to read and included the sight vocabulary she knew in her composition (my, mom, a, I, am). She was also aware of sound symbol relationships and used this knowledge in her consonant spellings (m ~~~ for made, c ~~~ for cookie).**



It is fun to go to skating. [illegible] I like to go skating

It is fun to go to skating because it's fun. I like to go skating.
Linh: Jan. 5, 1984 Age: 6.1

Figure 26:
Linh spelled most words accurately in this story and used scribble only as placeholders for parts of the words she couldn't spell.



I went to the [illegible] and my [illegible] me a big present and I said to my [illegible] a present and I went home and I eat [illegible] to my mom

I went to the friends house and my friend gave me a big present. And I said thank you to my friend for a present. and I went home and I eat supper. I had fun. showed to my mom.
Linh: Jan. 23, 1984. Age: 6.2

Figure 27:
In this sample, Linh has concentrated on developing the composition. Her story about receiving a present from a friend contains 5 complete thoughts about a single topic. She uses many correct spellings, numerous consonant spellings, and relies on scribble as placeholders for the unknown orthography.

**Figure 28:**
**By the end of January, Linh represented her stories with only conventional symbols and ceased to use scribble.**

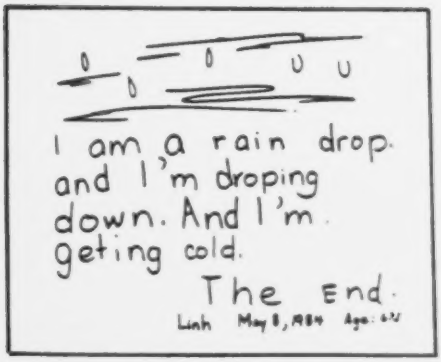



Figure 29:
During the spring, she appeared to be concentrating on spelling, grammar, and punctuation rather than the composition. In this May sample, she has spelled most words correctly, has learned rules of grammar (droping, geting), and began to use the period appropriately.

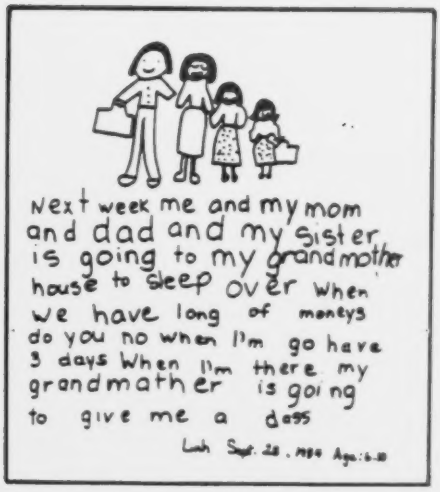
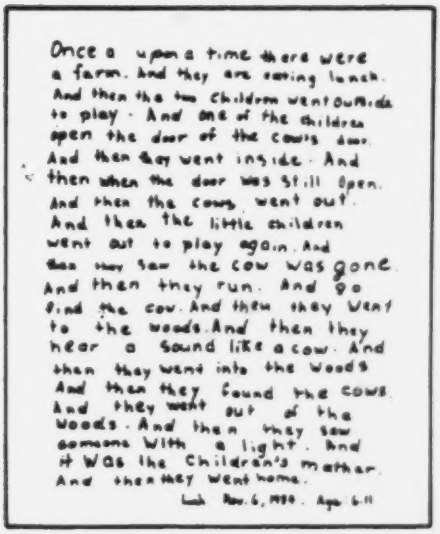

Next week me and my mom
and dad and my sister
is going to my grandmother
house to sleep over When
we have long of monteys
do you no when I'm go have
3 days When I'm there my
grandmather is going
to give me a dass
Linh Sept. 28, 1984 Age: 6-10

Figure 30:
In September, Linh again focussed on developing the composition and although the stories lengthened and the spelling had stabilized, there was no evidence of punctuation.


Once a upon a time there were a farm. And they are eating lunch. And then the two children went outside to play. And one of the children open the door of the cows door. And then they went inside. And then when the door was still open. And then the cows went out. And then the little children went out to play again. And then they saw the cow was gone. And then they run. And go find the cow. And then they went to the woods. And then they hear a sound like a cow. And then they went into the woods. And then they found the cows. And they went out of the woods. And then they saw someone with a light. And it was the Children's mother. And then they went home.

Linh Nov. 6, 1990. Age 6-11

**Figure 31:**
**By November, Linh had begun to truly integrate all the conventions of writing: symbolic representation, spelling, composition, and the conventions.**

# Conferencing

**Individual conference interviews support writing development of youngsters learning English as a second language. In conference interviews students are invited to further develop their stories, to add more information, to include descriptive language, to order their information, and to develop skills in phonetics, spelling, grammar, and punctuation.**

## General

- **Content Conference:** In a content conference the teacher invites the child to add more information to the story by asking questions like:
  "What did it look like?" "Tell me more about . . ."
  Sometimes teachers print one of these questions at the end of the story while others may ask the questions orally.

- **Skill Conference:** In skills conferences be sure that you focus on only one skill at a time waiting until transfer occurs in the student's writing

## Implications for ESL Students

- **Content Conference Response:** Some children will respond orally to your questions but won't write the additional information on the initial draft. Others may write a response to your comments at some future time on a new draft. It is important not to push youngsters into the drafting, revising process, or to revise and edit their stories for them without their participation.

- **Skill Conference:** A conference on sound symbol matching might be considered for a youngster who relies on invented marks, pictures, or scribble, once you have observ-

**before discussing another. Try to gently follow the lead of the children encouraging them to incorporate the knowledge they already have rather than pre-teaching skills they are not ready for.**

ed that the child has begun to identify words in dictated stories and big books. Work with the child as he/she writes. Ask questions like, "What are you going to write about"; "Would you like to tell the story first"; "Now what are you going to write first?" Have the child repeat the sentence orally — "We went to Niagara Falls." Then ask the child, "What letter do you think comes at the beginning of WE?" If the child knows, have him/her print the letter. Continue the same process for the initial letter of each word in the sentence, but allow the youngster to continue to put a line or wiggle to represent the unknown conventional symbols. Wait until the youngster begins to recognize and use most initial consonants in compositions before having a conference on final consonants.

# Themes

## General

- **Themes:** Themes are an excellent way to integrate Whole Language strategies. They can originate from an experience within the classroom, school, or neighborhood.

## Implications for ESL Students

- **Language Themes:** Consider the following themes resulting from school experiences and excursions into the community.

**Real experiences at school:**
- classroom pet
- learning about the classroom
- school tour
- hatching chicks
- cooking
- school machines
- small animals in the school yard
- planting a garden
- planting a tree
- growing seeds
- toys
- body parts
- leaves

**Excursions:**
- Library
- Market
- Police Station
- Fire Hall
- Zoo
- Garage
- Dairy
- Park
- Outdoor Centre
- Farm
- Arena

- Soccer Game
- Theatre
- Circus

- **Length of Theme:** A theme study can vary in length depending on the students' interest in it, ability in language, and availability of learning resources.

- **Length of Theme:** It is wise to provide themes which last a duration of two weeks or less so that ESL youngsters have numerous experiences with language based on many topics. Mini themes of one week's duration work well for students who are beginning to develop in oral language.

- **Experiences:** In each theme, include real experiences and opportunities for choral speaking, literature readings, dictation and writing, as well as creative follow-up activities.

- **Experiences:** The integration of language provides ESL students opportunities to hear the way language is used and to see how it is written and interrelated.

## *Theme: Pets*

- **Experiences:** Visit a pet store; bring a pet to school or buy a classroom pet.

- **Experiences:** Choose a small pet which can be easily cared for by the children.

- **Vocabulary Development:** Have the children observe the pet, hold it, play with it.

- **Vocabulary Development:** As the pet moves, orally label the movements (its running, walking, sitting, swishing its tail).

- **Questions:** Ask questions such as: How does his fur feel? What color is he? What does he eat? How does he play?

- **Questions:** Responses to the questions will vary. Accept what the students offer and extend their language to a completed form:
  Student: "dog big"
  Teacher: "Yes, the dog is big."

- **Picture Study:** Find pictures of many different pets.

- **Picture Study:** Develop oral language patterns from the pictures. Use one of two of the following patterns:
  This is a **pet** dog. This pet is **big**. A gerbil is **little**.

- **Literature and Sentence Structure:** Read many literature selections which will introduce natural language structures.

- **Consider:** *Guinea Pigs ABC* and *Guinea Pigs Far and Near* by Kate Duke to develop concepts; *Bunny Sees* by Hargrave Hands for sentences; questions can develop from *Have You Seen My Duckling?* by Nancy Tafuri or *Where's Spot?* by Eric Hill.

- **Choral Speaking:** Introduce some songs, poems, jingles, or stories about pets.

- **Choral Speaking:** Share in unison some of the following selections: *Where Oh Where Has My Little Dog Gone?* or *One Little Two Little Three Little Kittens* from *Chants For Children, Where's Spot?* and *Spot Goes to the Beach* by Eric Hill.

- **Activities:** Read *The Napping House* by Audrey Wood to the children.
  Read: *Trouble in the ARk* by Gerald Rose.
  Read: *Where's Spot?* by Eric Hill.
  Read: *Kittens One to Ten* by Mirra Ginsburg.
  Read: *A Bagfull of Pups* by Dick Gackenbach.
  Read: *My Cat Likes to Hide in Boxes* by Eve Sutton.

  - Have the children make an appropriate animal noise whenever a pet's name is mentioned.
  - Have the children clap for animals which could be pets.
  - The teacher reads the question and the children respond with yes or no.
  - Students can fill in the number words.
  - Students can repeat the sentence "I want a pup. He will . . ."
  - Students can fill in the rhymes and repeat "But my cat likes to hide in boxes."

- **Big Books:** Use some pattern literature selections to create student illustrated big books. (See big book strategy, p. 37.)

- **Big Books:** Make big books from the following titles:
  *Where's Spot?* by Eric Hill.
  *Kittens From One to Ten* by Mirra Ginsburg.
  *Cat On A Mat* by Brian Wildsmith.
  - The original text is reprinted on large pieces of paper, each page is illustrated by a student and then bound into a big book.
  - Follow the shared reading process described in the handbook (page 40).

- **Literature and Pattern Writing:** Using a pattern from a literature selection, dictate a new version related to pets and make it into a big book (see page 37).
  - Read: *Cat On A Mat* by Brian Wildsmith.
  - Read: *Rosie's Walk* by Pat Hutchins.
  - Read the story: *Where Have You Been?* by Margaret Wise Brown.

  - Use the pattern to dictate another version based on a dog, horse, gerbil . . .
  - Use the pattern to dictate another version about a pet in your neighborhood.
  - Dicatate a new version using pets as the characters.
  - These new stories can be bound into a big book to be read by all.

- **Sentence Dictation:** Have students dictate a sentence about a pet and record it onto strips of heavy paper cut in 36" strips.

- **Sentence Dictation:**
  - Beginning hand printers can copy *over* the teacher's print.

My cat sleeps on chairs.

  - If the youngsters have good fine motor ability, print the text onto strip 6" × 36" and have them copy *beneath* the original.

My cat sleeps on chairs.
My cat sleeps on chairs.

- **Story Dictation:** Have the students dictate their own pet story about a real or story-book experience (see p. 18).

- **Story Dictation:** Students could retell *Spot's First Walk* or *Spot Goes to the Beach* by Eric Hill or *Have You Seen My Duckling?* by Nancy Tafuri.

- **Teacher Composed Charts:** You write a chart for the students describing the trip to the pet shop, the visiting or class pet.

- **Teacher Composed Charts:** Read the story to the students.

- **Group Chart:** Develop a group chart based on the students' contributions.

- **Group Chart:** Print the chart in the exact language of the students.

- **Interpretive Activities:** Encourage students to participate in activities which do not require reading or writing.

- **Interpretive Activities:**
  - play animal charades.
  - make a box sculpture of a pet.
  - model a pet from clay or plasticine.
  - paint a picture of you playing with your pet.
  - make a cut and paste portrait of your pet.
  - move like a pet.

- **Extension Activities:** Offer extension activities for youngsters who are speaking, reading, and beginning to write.

- **Extension Activities:**
  - write or dictate a pet ABC.
  - write or dictate a pet sound book.
  - read some pattern books about pets to another person in the group.
  - read a pet book onto a tape.
  - make a chart of pet words.

- **Resources:**
  The *All About Me* series by Bobbie Kalman is an excellent resource for initial theme studies. The titles include:
  *Happy To Be Me.*
  *My Busy Body.*
  *People In My Family.*
  *Fun With My Friends.*
  *Come To My Place.*
  *I Like School.*

# Evaluation

Language growth of ESL youngsters can be monitored through teacher observations documented anecdotally or on student checklists. Growth can be observed but is difficult to predict because students develop very individually. The following charts list many actual language behaviors ESL students demonstrate in their language development. The charts are intended to be a guide only. It is important to emphasize that students may remain at a receptive stage for many months before language begins to emerge. We must be patient and allow each child to develop naturally. The following inventories may be duplicated and stored in each student's dictation booklet.

**Oral Language Development**
Initial responses to the varied experiences are usually non-verbal and can be observed as a child begins to observe routines, follow instructions, create art work or construction related to a theme. First, communication often takes the form of body language, a smile of recognition, the grabbing of a toy, pointing to a friend, or pulling you over to observe something. The first oral language is often heard on the playground: "no, comeer, goway, No Way!"

**Dictation Book**
Regularly recorded personal dictated stories provide important information to evaluate oral language growth.

**Writing Samples**
Samples of writing over time monitor growth in writing.

The following behavior inventory can be duplicated for each student and be used to document language growth in listening, speaking, reading, and writing.

# *ESL Language Behavior Inventory*

Name: _____

| | Seldom<br>Occasionally<br>Often | Date | Comments |
|---|---|---|---|
| **ORAL LANGUAGE** | | | |
| **Repeated Language** | | | |
| The student: | | | |
| • watches activities but doesn't actively participate | | | |
| • participates in the activities | | | |
| • uses body language but doesn't speak | | | |
| • attempts to speak in choral-speaking situations | | | |
| • can recite one or two oral sentences in a choral-speaking situation | | | |
| • can retell 1 or 2 oral sentences with a partner (with some prompting) | | | |
| • can retell 3 or 5 sentences in a choral-speaking situation | | | |
| • can role-play 3 to 5 sentences with a partner | | | |
| • can retell a favorite rhyme or jingle in a choral-speaking situation | | | |
| **Applied Language** | | | |
| The student | | | |
| • can recite more than 1 song or jingle in a choral-speaking situation | | | |
| • can use 1 or 2 sentences (learned in class) in appropriate situations with prompting or | | | |
| • without prompting | | | |
| • uses many phrases/sentences in appropriate situations | | | |
| • remembers 1 or 2 rhymes or jingles without prompting | | | |
| • can choral speak familiar selections or pattern literature (without prompting) | | | |

### Labelling Language

The student:
- can orally label 1 to 5 objects in a familiar picture
- can label 5 to 10 objects (pictures or real objects)
- can name more than 20 objects

### Student-Initiated Language

The student:
- begins to use language to communicate with peers (1 or 2 words)
- uses phrases to communicate with peers
  - in individual dictation
- speaks about 1 topic for 2 or 3 sentences
  - using incomplete language
  - using almost complete language
- can tell a story of up to 4 thoughts
  - using incomplete language
  - almost complete language
- speaks about 1 topic up to 10 thoughts
  - using incomplete language
  - using almost complete language
- can carry on a 2-way conversation
  - uses simple sentences
  - uses complex sentences

## READING DEVELOPMENT

The student:
- demonstrates directionality (points left to right)
- word tracks (points to individual words)

### Composition

The student:
- writes (using invented symbols such as scribble or invented letters)
  - 0 to 3 sentences
  - 3 to 5 sentences
  - 5 to 10 sentences
- writes (using conventional symbols)
  - 0 to 3 sentences

3 to 5 sentences
5 to 10 sentences

**Symbols**

The student:
- communicates stories through pictures, dramatization, role play
- uses scribble and invented marks or rhebus pictures
- uses conventional letters and words

**Spelling**

The student:
- uses letter-name spelling
- uses consonant spelling
- uses invented spelling
- uses some conventional spelling
- uses a predominance of conventional spelling

**Conventions**

The student:
- uses punctuation
- uses capitals

**Grammar**

The student:
- uses correct tense
- uses appropriate parts of speech

**Publishing**

The student:
- enjoys publishing dictation
- is reluctant to revise
- will revise through dictation
- will revise superficial conventions in personal writing
- is able to revise content of own writing
- relies on teacher to edit personal writing
- begins to edit own writing

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